

Two Stars Quit the Pictures—Collison Farce at The Belasco—Travel-Talk at The Garrick

Beating Back to Broadway

By EARLE DORSEY.

Once again the geographical spot on the map occupied by this thriving community is largely responsible for a week of rare theatrical promise. Seizing the program by the tail-light, so to speak, Mr. Edwards claims a seven-day engagement of the most enthralling of movies at the Garrick under the grandiose and compelling title of "The Last of the Crusaders," while the Belasco, a playhouse with a pronounced recent preference for the frivolous, comes through with a new Wilson Collison farce called "Every Little Thing," alleged to contain a more impressive array of farce essentials than even those other two Collison contributions, "Up in Mabel's Room" and "The Girl in the Limousine."

Intense interest also centers in the productions at the National and at Poli's and this interest is predicated, to a great extent, upon the same psychological factor. "The Blue Flame" at Poli's and "Sacred and Profane Love" at the National both offer in the audible dramatic form, featured players who have, for one reason or another, lifted a supercilious eyebrow toward the photodrama—a form of artistic expression in which both have acquired no mean following and reputation.

One may, of course, bespeak the unquestioned artistic importance of Mr. Arnold Bennett's play at the National, with its production approved by David Belasco, as another reason for the interest that centers about this play. But that fails utterly to explain the fascination of Susie Fitzgerald, ex-war worker, and the rest of her toiling, spending, seat-buying kind. Susie sees in "Sacred and Profane Love" a not-to-be-overlooked opportunity to see in the flesh one Elsie Ferguson, picture star, whose appearances to Susie and her ilk have heretofore been of the celluloid variety as the featured player in execrable bits of celluloid hysteria—bits which worried Susie not at all since she paid to see Miss Ferguson "act" and cared next to nothing for the technical worth or worthlessness of the picture itself. Picture men know well this twist of psychology on the part of film devotees. A movie star in person will stop traffic anywhere pictures are shown, as any policeman will tell you, and it matters not at all to the present generation that Elsie Ferguson acquired and held, but a few years ago, a real reputation for artistic accuracy and atmospheric delicacy on the speaking stage. The legitimate seat-buyers and youthful dramatic mentors of 1920 remember such but dimly, if at all. To them Elsie Ferguson is a film star whose latest dramatic adventure in "Sacred and Profane Love" is not altogether unlike a neophyte's attempt in a new and untried medium.

Miss Ferguson's adventures in filmland have not redounded to her artistic credit. She quit the dramatic stage for the pictures at a time when she was at the very climax of her career. Few devotees of the serious drama will fail to recollect her notable performance in Hubert Henry Davies' "Outcast" and in the wide range of parts following that demonstrated her comic genius. Her plunge into the pictures was marked by an almost complete abandonment of these mimetic gifts.

Those who study the cinema closely will recall her first picture—"Barbary Sheep," which we think it was a picture generally regarded as the only first-class cinema effort she gave the public. The rest of her long list of photoplays were marked by hackneyed, stereotyped, mostly uninspired acting of the 9 A. M. variety, and when the whole matter is summed up, her pay checks, which were admittedly large, are about all Miss Ferguson can point to with advantage as a result of her picture career. The pictures, as well as the public and Miss Ferguson, will probably profit by her return to the audible stage where a woman of her talents and temperament really belongs.

If Miss Ferguson has not forgotten how to act since she left the stage there seems little reason for failure with the Arnold Bennett success that David Belasco obtained for American presentation and which is being produced by the Frohman forces with Mr. Belasco's assistance. The play is one that has caused the most widespread discussion and Miss Ferguson returns to the stage not only with the advantage of an apparently fine play, but with the immeasurable personal advertising that the pictures alone seem able to confer.

In the face of the fact that "The Blue Flame," the Poli's production, bears the name of that grand old dramatic carpenter, George V. Hobart, one ventures the assertion that the unusual attendance that will doubtless mark that play's local engagement will be due, not so much to a perchance skilful turning of line, phrase and situation by Mr. Hobart and his collaborator as it will be due to the hectic advertising lavished afoottime upon Theda Bara, the star, by William Fox, the movie magnate—advertising which not only made Miss Bara the most famous "vamp" since Cleopatra, but which helped to start a vampish vogue that eventually extinguished its own favor.

Whatever the reason for Miss Ferguson's desertion of the screen for the stage it is highly improbable that Miss Bara's reason is the same. With all due respect to the latter, the world's greatest screen vampire is probably confronted with the necessity of finding for herself a new field of dramatic endeavor. The photoplay has tired of the orthodox "vampire" type and 'tis but natural that the foremost of all screen vampires should seek for a chance to thrill with something new.

Producer Al Woods believes, apparently, that the "vamp" with variations, can be retained in public favor for yet a little while, anyhow. A bullet from the Poli's publicity bureau indicates that the sinful Theda of the movies is to become a new Theda—more sinned against than sinning—though still the deadly vampire. Her wickedness, instead of voluntary, is to become the involuntary and pitiful wickedness of a female Frankenstein, and in truth, the Hobart-Willard theme reads strangely like a 1920 variant of the old classic tale. There is no desire to scoff at the unfolded thesis on "The Blue Flame." It is a thesis that may hold sensational dramatic power. There may be thousands who go to stare at Theda and remain to praise her acting and the play. The supporting cast indicates a thorough-going desire on the part of the producer to leave nothing undone to assure the success of "The Blue Flame."

It is not possible, in advance of certain time, to foretell the exact nature of "Every Little Thing," the latest Collison farce, that is scheduled for a showing at the Belasco tonight. "Every Little Thing," we are assured, "is built upon farcical situations that are novel and deliciously humorous, yet entirely free from the coarse banalities that have characterized so many of the farces recently perpetrated upon an indulgent public."

A very important announcement, if true, yet one which hardly seems consistent when issued in the name of the author of "Up in Mabel's Room" and "The Girl in the Limousine." One must, of course, give "Every Little Thing" the benefit of the doubt, but any discussion of "coarse banalities" becomes the publicity agent of an author who cares no more for his artistic reputation than to write "The Girl in the Limousine." However, Mr. Collison may see the error of his way. He may be hitting the trail. It is even possible that a farce like "Every Little Thing" may be humorous instead of salacious. Only the Monday morning editions will tell.

Lowell Thomas, the American war correspondent, who brings to the Garrick tonight a most unusual collection of motion pictures in the form of a travel-talk called "The Last of the Crusaders," will make a fine four-week tour of several seaboard American cities of which Washington is one. A detailed article concerning "The Last of the Crusaders" appears elsewhere.



Elsie Ferguson, in "Sacred and Profane Love"—National.

Attractions Listed At Local Theaters For Week of Feb. 22

BELASCO—A new play in three acts and a prologue, by Percy Mackaye, starring Walter Hampden.

NATIONAL—"Angel Face," a musical play by Harry B. and Robert B. Smith; score by Victor Herbert; cast includes John E. Young, Tyler Brooke, Eda Von Duvel and others.

POLI'S—"Up in Mabel's Room," farce by Wilson Collison; cast includes Hazel Dawn, Walter Jones and others.

GARRICK—Second week's engagement of Lowell Thomas' travel-talk, "The Last of the Crusaders."

B. F. KEITH'S—Eva Tanguay; Mlle. Albertina Rasch and company; Claude and Fannie Fisher, Whipple Huston and company, the Navasarr Girls; Kellam and O'Dare; Rekoma, and the regular house additions.

GAYETY—"Hello America!" Joe Hurst's patriotic extravaganza featuring Lewis and Dody, Margaret White, Elizabeth Barringer and others.

PALACE—Full week beginning next Sunday, Douglas McLean and Doris Mae in May Tully's success, "Mary's Ankle."

COLUMBIA—First four days, photoplay adaptation of Holworthy Hall's, "The Six Best Cellars," final three days, Bessie Barriscale in "The Luck of Geraldine Laird."

METROPOLITAN—All week, Tom Moore in film version of "Toby's Boy."

KNICKERBOCKER—Sunday and Monday, "The Copperhead," with Lionel Barrymore. Tuesday and Wednesday, Constance Talmadge in "Two Weeks"; Thursday and Friday, Will Rogers in "Jubilo"; Saturday, Douglas McLean and Doris Mae in "What Is Your Husband Doing?"

CRANDALL'S—First three days, "The Third Generation," with Mahlon Hamilton. Tuesday and Blythe; Thursday through Saturday, Dorothy Dalton in "The Gambler in Souls."

The Hon. Frederick L. Siddons, Associate Justice of the Supreme Court of the District of Columbia, was the speaker last Wednesday afternoon at the weekly Luncheon Forum of The City Club. Justice Siddons is deeply interested in the development of musical talent and musical appreciation in Washington, and his address was followed with deep interest.

Theda Bara, in "The Blue Flame"—Poli's.

THAT THOMAS TRAVEL-TALK

Lowell Thomas' travel talk, "The Last of the Crusaders," at the Garrick Theater tonight is the story of one of the most amazing military achievements of the great war. In addition, it contains moving pictures and colored still photographs of life and scenes in the Near East, such as have never been shown anywhere before.

Through credentials obtained from Gen. Sir Edmund Allenby, conqueror of Palestine, Mr. Thomas was officially attached to the staff of the Emir Feisal, commander-in-chief of the Arabian forces of the King of the Hejaz. The Emir gave him carte blanche to go anywhere he wished for making pictures. As a result he has obtained photographic records which the religious prejudices of the people have hitherto made impossible.

While the outstanding feature of the travel-talk is the story of the youthful Englishman who welded the Bedouin tribes together for the first time in 500 years and directed an army of 200,000 men, the spectacular and picturesque nature of the scenic pictures themselves, is scarcely second in interest. Mr. Thomas lived with the wild tribesmen, participated in their joys and fatigues, won their confidence and made intimate pictures of their mode of living, such as no other person has yet brought out of that land of sand and heat.

Perhaps the most remarkable set in the collection is made up of motion pictures and colored slides of the ancient city of Petra. This town, in the ancient times when Babylon was the world's metropolis, was the Paris and Riviera combined of existing civilization.

Forty-two performances in one week constitute the record of Ben Welch, the comedian whose show is playing its regular annual engagement at the Gayety Theater this week.

Welch has been proclaimed the champion catch—as catch—on vaudeville headliner. His headlining, by the way, was done in the best vaudeville houses in the country. Ben Welch has furnished the standard of his line of comedy for about twenty-six years. He started on the stage in New York, his native city, in a Hebrew character sketch, and has made such an artistic success of the character that he is

now rated as one of the really big men furnishing that kind of comedy. While he puts in every season on the burlesque circuit with his own show, he is in demand among the vaudeville managers and every summer plays a vaudeville engagement of from sixteen to twenty weeks—depending on whether his burlesque seasons run thirty or thirty-five weeks.

Harry McRae Webster, well known moving picture director, yesterday signed a contract with the United States Photoplay Corporation, of this city, to direct the feature production "Determination," of which Capt. F. S. Stoll, president of the corporation, is author.

Webster came to Washington yesterday with J. J. Livingston, of New York, moving picture representative, on whose advice Webster was chosen from among more than 100 applicants.

Production of the picture, which will be a ten-reeler, will be started June 1, at the E. K. Lincoln studio at Grantwood, N. J., leased by the United States Photoplay Corporation for two years. Eight months it is expected will be consumed in making the picture. It will cost \$500,000 and in its story will cover every phase of human nature.

In a brilliant career in the moving picture industry, Webster has directed more than a dozen of the greatest stars in feature production. It is said he will receive probably the largest consideration ever offered a director for the production of a single picture.

G. M. Anderson may send "Frivolities of 1920" to Havana after its run at the Forty-fourth Street.

A New Tarkington Play.

Booth Tarkington has finished another play, which will be produced in New Haven February 23 by George C. Tyler and with George Arliss as its star. It is called "Folies" and concerns a quaint and whimsical Russian who comes to the United States with some revolutionary propaganda and unconsciously assimilates the spirit of the country. In Mr. Arliss' company will be Carl Anthony, Manart Klippen, Edward Donnelly, Norma Mitchell and Jean Robertson. On Monday, February 15, Mr. Tyler will try out a dramatization of the "Bab" stories in Boston with Helen Hayes in the chief role. The following Monday Emily Stevens, under the Tyler management, will appear in Baltimore in Phillip Moeller's new comedy, "Sophie." O. P. Heggie will play opposite Miss Stevens.

STAMMERS' "SIRENS" WITH FRANK DOBSON, LURES AN AUDIENCE

"The Sirens," the new musical tabloid in which C. B. Maddock will present Frank Dobson at B. F. Keith's tomorrow, lures its spectators but by no means to destruction. It merely cajoles them into a vein of contentment caused by good entertainment. Frank Dobson is a light comedian, who is funny without being forced. His methods are clean cut, and unctuous, and he sings and dances more than creditably.

"The Sirens" is by Frank Stammers. Mr. Stammers has had enough experience in writing musical pieces to know just how to mix the proper ingredients. There is just enough plot to hold the thing together. The important part is its singing, dancing and comedy, and of course, its production. In this end, Mr. Maddock has been lavish. The scenery and costumes are really excellent. In fact they could not be improved upon, and "The Sirens"—this time the word being used to imply those young ladies who compose the ensemble—have been selected by a beauty expert.

Vanda Hoff, who danced with Ruth St. Denis, has been engaged for the new "9 O'clock Revue."

SHADOWS ON THE SCREEN.

Eugene O'Brien failed to get his most realistic bit of adventure on the film during the recent "shooting" of his latest picture, "A Fool and His Money," at Thousand Islands.

To get to one of the locations the company had to cross a lake. Three people went into the water on the way to or from location, and this was where Mr. O'Brien proved his mettle. One woman went down, between cures of ice in taking a flying leap, and sank out of sight. The star, who was walking with her, quickly threw aside his overcoat and went in after her.

Mae Murray is back from Miami, where she went to make some scenes in the next George Fitzmaurice picture. Many of the exteriors were made in that pleasant, sunny climate.

Wallace Reid is having the time of his life now. "Sick Abed" is the title of his next picture, and, true to the title, he is spending most of his time on a comfortable couch attended by a good-looking nurse. He thinks it is the easiest way to make a director's orders lying down, and believes he could work even if the influenza got him in its clutches.

And now it's "Bluebirds." Maurice Maeterlinck, Belgian poet, philosopher and playwright, has signed a movie contract, whereby he is to write and cooperate in the filming of one picture a year.

In a private car, in regal grandeur and regular before-the-war style, Mr. Maeterlinck, accompanied by Madame Maeterlinck and Mr. and Mrs. Henry Russell, will leave for Culver City in a few days. This car, provided by the Goldwyn Company, will stop at all the cities and places of interest the new Goldwyn member elects to visit.

Once at the Goldwyn studios, Mr. Maeterlinck will learn the art of picture-making. He will be introduced to the mechanical and technical side. Samuel Goldwyn will make a special trip to the Coast to see that Mr. Maeterlinck is duly instructed and received.

Out in Hollywood Finis Fox is cheerfully paying a doctor's bill and receiving the congratulations of his friends on being saved from the jaws of death. He was in an automobile accident which jarred him considerably and broke a rib or two, but did not have fatal consequences. He has been in the hospital laid up since he tried to knock down a tree and a house or two while a Culver City fog prevailed. Mr. Fox is a scenario writer on the Metro staff and a valuable addition, being responsible for "Alias Jimmy Valentine" and other Metro features.

Criminal identification by motion picture is attracting the nationwide attention of police officials. The evolution of criminal identification, and the part motion pictures will play in its perfection, is credited to Thomas H. Ince, who, following months of experiment at the Ince studios in Culver City, proposed the modern methods to police headquarters in San Francisco, which promptly agreed to test the plan for the approval of the police and detectives of all cities.

"Trimmed With Red," starring Madge Kennedy, was placed in charge of Hugo Ballin, director, by Samuel Goldwyn, and goes into production this week at the Goldwyn Eastern studio as the second picture made in the East this season. The first picture for Goldwyn in which Madge Kennedy appeared was directed by Hugo Ballin in the days when productions were made at the Fort Lee studios. That was "Baby Mine." "Trimmed With Red" is a society drama, based on Wallace Irwin's serial, which recently entertained the 2,000,000 readers of the Saturday Evening Post.

Ben Ames Williams is becoming a regular contributor to the photoplay. His "Jubilo," starring the inimitable Will Rogers, is one of the outstanding screen successes of the season; motion picture rights to "The Great Accident," serial publication of which was recently completed have been secured by Goldwyn, and now comes the announcement of the purchase by the same company of another Williams story, as yet unpublished. It carries the attractive title of "The Man Who Had Everything."

"The Slim Princess," one of the most lastingly popular of all comedies with music, has been purchased by Goldwyn, and will receive a screen interpretation. George Ade, America's master of satire, wrote the play, in collaboration with Henry Blossom, and it became a successful starring vehicle for Elsie Janis for several seasons, starting in the fall of 1916, under the management of Charles Dillingham. The play remained on Broadway for a full year before being taken to other large cities by the young star.

Mack Sennett announces the completion of his fourth five-part production, "Down on the Farm." In its release at an early date there is promise of a success to rival that of "Mickey," which, with "Yankee Doodle in Berlin," proved Mr. Sennett's ability to make successes in any form or size of cinema entertainment.

Charles Ray, whose rise to stardom is one of the real things that has happened in the motion picture world in the last few years, is now working on the last film called for by his contract with Thomas H. Ince, according to report, and upon its completion will follow the course taken by others whose popularity is their own, and become the head of his own producing organization. He will be affiliated with the newly formed Arthur S. Kane Pictures Corporation, and his pictures will be distributed by The First National Exhibitors' Circuit.

Also comes the news that Mildred Harris Chaplin has completed her first picture, since her marriage in October, 1918, to the famous Charlie, and also since her engagement as a star of the Louis B. Mayer Productions. The picture is entitled "Polly of the Storm Country," and is from the pen of Grace Killion White, whose "storm country" stories about "Tess" and others are well known. The production was directed by Arthur Rosson.

The most recent report about George Fawcett's becoming a director, following the announcement last November that he was at work for Vitaphone on "Headline at 11," is that Mr. Fawcett, who has to be more than a mighty good director if he is to compensate the public for his disappearance from the screen, has been loaned to Dorothy Gish's company to direct her forthcoming Paramount-Artcraft picture, "Her Majesty."

AMUSEMENTS.

REINALD WERRENATH

National Theater, Thurs. Feb. 19, 4:30
Seats now on sale at Mrs. Greene's Concert Bureau in Droop's, 13th and G sts.

AMUSEMENTS.

MABEL GARRISON

Soprano, Metropolitan Opera
Poli's Theater, Thurs. March 3-4-5
Seats now on sale at Mrs. Greene's Concert Bureau in Droop's, 13th and G sts.

POLI'S Tomorrow Night at 8:30 AND ALL WEEK

Shubert Attractions MATS. Thursday and Saturday

A. H. WOODS PRESENTS
THEDA BARA IN PERSON
IN A SPOKEN DRAMA in 3 acts and 7 episodes entitled
"THE BLUE FLAME"
By Geo. V. Hobart & John Willard
Founded on Leta Vance Nicholson's play of the same title
BEING THE FIRST NOTABLE APPEARANCE OF THE FAMOUS ARTIST ON THE LEGITIMATE STAGE.

Week Starting Sun., Feb. 22 SEATS THURSDAY
A. H. WOODS Presents

A Frivolous Farce of Feminine Foibles
UP IN MABEL'S ROOM
WITH THE GREAT CAST
HAZEL DAWN, JOHN ARTHUR and ENID MARKET
A Supporting Company of Equal Merit
SPECIAL MATINEE WASHINGTON'S BIRTHDAY

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NATIONAL Tomorrow Night ALL WEEK
MATINEE WEDNESDAY AND SATURDAY
Only Theater in Washington Offering Exclusively American and Foreign Stars of First Rank.

CHARLES FROHMAN Presents
ELSIE FERGUSON
In a New Play
By ARNOLD BENNETT

SACRED AND PROFANE LOVE
(By Arrangement with DAVID BELASCO)
NEXT WEEK SEATS THURSDAY
PATIENCE PROPPY & SATURDAY
DIRECT FROM THEATRE ROYAL NEW YORK
The George W. Lederer Production of
VICTOR HERBERT'S GREATEST SUCCESS
ANGELEACE
Book by HARRY SMITH Lyrics by ROBERT G. SMITH
A TREMENDOUS COMPANY of YOUTH & BEAUTY
Coming Week of March 1
BEN HUR
Feb. 29—Paulist Choristers, "The Choir Incomparable"

GET WINGS! FLY TO
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DARDANELLA
JAZZ
CONCERT BY THE
Columbia Saxophone Sextette
AND THE
BARONESS ROUSKAYA
CELEBRATED RUSSIAN-FRENCH DANCER
AT THE
SHUBERT-GARRICK THEATER
Sunday, Feb. 22 at 3:30
Tickets: \$1.00, \$1.50, \$2.00. At 1225 P St. and Theater.

AMUSEMENTS.

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Beginning TONIGHT at 8:20
Shubert-Belasco
A PLEASURE PLACE OUT OF THE COMMONPLACE... DIRECTION OF MESSRS. SHUBERT
Reminded only to be the Foremost Popular and Most Artists and Attractions...
ARTHUR KLEIN PRESENTS
"EVERY LITTLE THING"
A LACY, RACY, BRACY FUN FEST
Beginning On Washington's Birthday Evening Seats Thursday
NEXT WEEK MOST IMPORTANT EVENT OF THE SEASON!
WALTER HAMPDEN
IN
"GEORGE WASHINGTON"
A PLAY FOR THE AMERICAN PEOPLE
By PERCY MACKAYE
With George Marion and a Distinguished Company of Artists.